

dallas voice

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Todrick in the Haus

Todrick Hall brings his Haus Party
tour home to DFW
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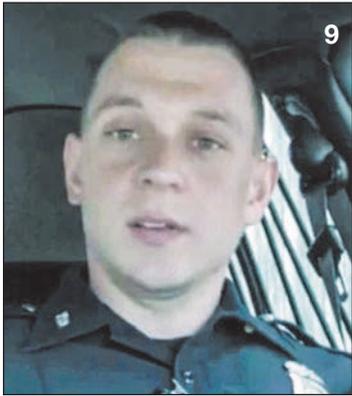
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Katie Sprinkle appointed magistrate



Katie Sprinkle has closed her law practice and has been appointed a Dallas County Criminal Court magistrate. Sprinkle is the first transgender person appointed to a county criminal court in Texas and the second transgender judge in Texas after Phyllis Frye in Houston. Frye is an associate judge in the Houston municipal courts.

Sprinkle was sworn in on Tuesday, Nov. 12.

To be appointed to the court, each of the elected criminal court judges had to sign off on the appointment, according to Judge Tina Yoo Clinton. A magistrate in Dallas County criminal courts does arraignments, sets bond, issues emergency protective orders and issues mental health warrants.

Sprinkle is known for her work with transgender people and has helped a number of them with name changes and correcting their gender markers on legal documents. Those corrections are done in civil courts, and she will be working in Dallas County's criminal courts.

Sprinkle is married to Leslie McMurray who works at Resource Center and is the first Dallas County district judge married to a same-sex partner.

— David Taffet

AHF, AIN presenting Diana Ross in World AIDS Day concert

AIDS Healthcare Foundation and AIN (formerly AIDS Interfaith Network) are partnering to present a free World AIDS Day concert on Friday, Nov. 29, featuring none other than the incomparable Diana Ross. The concert, beginning at 7:30 p.m. at The Bomb Factory, will also feature R&B singer KeKe Wyatt and singer/actress Teyana Taylor.

Tickets are free, but those attending must register online at EventBrite here. Remember that tickets are limited and will be distributed on a first come/first served basis.

The Dallas concert is one of numerous free concerts, community events and formal World AIDS Days observations AHF is helping pres-

ent in 15 states in the U.S. and 43 countries around the world. World AIDS Day is officially observed on Dec. 1 each year. In Los Angeles on Dec. 1, AHF and Impulse United will present a concert hosted by Emmy Award-winner — Billy Porter and featuring Faith Evans, Daya and Miss Shalae. The AFF concert in Atlanta on Dec. 5 will feature Deborah Cox, Raheem DaVaughn and KCamp. And on Dec. 7, the AHF concert in Miami will feature India and Amara La Negra.

— Tammye Nash

TPIF announces grant recipients

Texas Pride Impact Funds (TPIF) foundation announced on Tuesday, Nov. 12, 17 grant recipients across Texas receiving a total of \$120,000 for LGBTQ programs and services.

After six years of planning. The foundation's mission is informed by the organization's landmark 2017 IMPACT! Texas needs assessment, according to TPIF President Ron Guillard. This is TPIF's second year of grants, and they support a variety of community projects aligned with TPIF's funding priorities: education, healthcare, social support, seniors and youth.

Intersectional projects and programs that address rural communities, communities of color and transgender persons were given additional consideration, as these LGBTQ communities are known to have the greatest

gaps in services and support, Guillard said.

This year's recipients are organizations in smaller cities around the state — including Corpus Christi, Eagle Pass and Lubbock — as well as organizations serving multi-county regions in the urban centers of Austin, Dallas-Fort Worth, Houston and San Antonio.

Local recipients are:

Coalition For Aging LGBT (Dallas): \$10,000 providing the opportunity and building capacity to improve and protect the quality of life of older LGBT adults in North Texas in the areas of health, housing, advocacy, financial security and social services. CFA LGBT works alongside community partners, providing resources and refuge for vulnerable seniors who may have limited options or knowledge of quality care and a need for social engagement opportunities.

Promise House (Dallas): \$5,000 for the LGBTQ transitional living program designed to change the lives of homeless youth by empowering them to become independent adults and to gain resilience and self-acceptance in the nurturing environment they need to move toward a better future.

Resource Center/Youth First (Dallas): \$5,000 for programming and activities four days a week to decrease high-risk behaviors, improve self-esteem and reduce social isolation among North Texas middle and high school LGBTQ youth.

— Tammye Nash

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THE GAY AGENDA



Have an event coming up? Email your information to Managing Editor Tammye Nash at nash@dallasvoice.com or Senior Staff Writer David Taffet at taffet@dallasvoice.com by Wednesday at 5 p.m. for that week's issue.

NOVEMBER

• Nov. 16: Snowball Gaybingo

Gaybingo from 5-9 p.m. at the Rose Room, 3911 Cedar Springs Road. Tickets at MyResourceCenter.org.

• Nov. 16: Silence=Death: Counter the Homophobic Threat

An East Texas hate group is coming to Dallas to put on a "straight pride" event. The DFW Anti-Fascist League remembers the Oak Lawn attacks and the transphobic murders with a counter-protest from 10-11:30 a.m. at Dallas City Hall, 1500 Marilla St.

• Nov. 16-Dec. 20: Fair Park Pop-Ups

Through Dec. 20, Fair Park will host Fair Park Pop-Ups, series of free park days and movie nights every Friday and Saturday at the lagoon from 10 a.m.-2 p.m. and movies at 6 p.m. at the bandshell starting Dec. 13. FairPark.org.

• Nov. 17: Transgender Awareness Panel

Panel discussion with Amber Briggie, Tracy James Jones, V Johnson and James Jackson, from 2-4 p.m. at Denton Unitarian Universalist Fellowship, 1111 Cordell St., Denton.

• Nov. 18: Stonewall Democrats of Rockwall

Stonewall Democrats of Rockwall meets at 7:30 p.m. at Harry Meyers Community Center, 815 E. Washington St., Rockwall. For more information, contact Patti or Heidi at sdrockwall@att.com.

• Nov. 19: Stonewall Democrats of Dallas

Largest Democratic club in Texas meets at 6:30 p.m. at Mattito's, 3102 Oak Lawn Ave. For more information visit StonewallDemocratsofDallas.org.

• Nov. 19: LGBT Caucus in San Antonio

The Texas House LGBT Caucus, including four local legislative allied members, holds a community event to recap the 86th legislative session at 5:30 p.m. at Radius Center Auditorium, 106 Auditorium Circle #120, San Antonio.

• Nov. 20: Resource Center Speakers Series

Third in The Dallas Way, Resource Center and UNT Library's speaker series on LGBT history in Dallas. Agatha Beins speaks on the AIDS Memorial Quilt, Art and Activism. A wine and light bites reception at 5:30 p.m. and speaker from 6-7 p.m. at Resource Center, 5750 Cedar Springs Road. Free. RSVP to tfrank@myresourcencenter.org.



Muhaysia Booker of Dallas is one of the 22 transgender women murdered this year in the United States who will be honored during Transgender Day of Remembrance on Wednesday, Nov. 20. For details see listings.

• Nov. 20: Prime Timers

Lunch at 12:30 p.m. at Charco Broiler Steakhouse, 413 W. Jefferson Blvd. chapters.theprimetimersww.com/dallasfortworth.

• Nov. 20: Transgender Day of Remembrance

Cathedral of Hope and Transgender Pride of Dallas present Transgender Day of Remembrance at 7 p.m. at J. Erik Jonsson Library, 1515 Young St.

• Nov. 21: GALA Happy Hour

Free appetizers, game tables, for GALA's third Thursday happy hour from 5-8:30 p.m. at Henry's, 5741 Legacy Drive, Suite 100, Plano. For more information visit GalaNorthTexas.org.

• Nov. 21: THRIVE Potluck

Thanksgiving potluck for LGBTQ adults 50+ from 6-8 p.m. at Resource Center, 5750 Cedar Springs Road. Questions to THRIVE@myresourcecenter.org

• Nov. 21: Rainbow LULAC

Monthly meeting at 7 p.m. at Havana, 4006 Cedar Springs Road. For more information visit Lulac.org.

• Nov. 21: LRC Dallas

Log Cabin Republicans of Dallas holds its November monthly meeting with featured speaker Michael Cargill, at The Centrum. Cocktails at 6 p.m., meeting at 7 p.m. For more information, email info@lcrdallas.com

Weekly: Lambda Weekly at 1 p.m. on Sunday on 89.3 KNON-FM with **David Taffet**, **Lerone Landis** and the late **Patti Fink**. This week's guest **Mathew Shurka** talking about conversion therapy; **Silver Pride Project Coffee and Convo for LGBTQ+ seniors** meets Mondays from 11 a.m.-1 p.m. at Oak Lawn Library, 4100 Cedar Springs Road, Tuesdays from 10 a.m.-1 p.m. at Grauwylor Park Branch Library, 2146 Gilford St. Wednesdays for Breakfast Club from 10 a.m.-noon at Reverchon Recreation Center, 3505 Maple Ave. and Thursdays for Rainbow Rec from 10 a.m.-noon at Reverchon Recreation Center, 3505 Maple Ave.; **Unwired Group of Crystal Meth Anonymous** meets Sunday at

5:30 p.m., Monday, Wednesday and Friday at 7:30 p.m. and Saturday at 11:30 a.m. at Resource Center, 2701 Reagan St.; **Core Group Meeting** every 1st and 3rd Tuesday of the month at 7 p.m.; **Fuse game night** every Monday evening except the last of the month at 8 p.m. at the Fuse space in the 3918 Harry Hines Blvd.; **FuseConnect** every Wednesday from 7 p.m. For more information call or e-mail Jalenzski@214-760-9718 ext. 3 or Jalenzski@myresourcencenter.org; LGBT square dancing group **Pegasus Squares** meets the second and fourth Sunday from 2-4 p.m. at Grace United Methodist Church, 4105 Junius St. For more info, email pegasussquares@gmail.com; **Dallas**

Frontrunners meet for a walk or run at Oak Lawn Park, near the intersection of Turtle Creek and Hall Street, every Wednesday at 7:15 p.m. and every Saturday at 8:30 a.m.; **Leadership Lambda Toastmasters** practices and develops speaking and leadership skills from 6:30-8 p.m. on Mondays at First Unitarian Church, third floor of the Hallman Building, 4012 St. Andrews; **Thrive**, program of Resource Center for LGBTQ adults 50+ support group every Monday from 11:30 a.m.-1 p.m. followed by free lunch at Resource Center, 5750 Cedar Springs Road; **Lambda AA** meets at noon, 6:30 p.m., 7:45 p.m. and 11 p.m. at St. Thomas the Apostle Church, 6525 Inwood Road.

Call 214-267-0222 for details; **LGBT Sex Addicts Anonymous** meets at 6 p.m. every Friday at 1919 Independence St., Room 19, Plano. 972-316-9188 for details; **Leadership Lambda Toastmasters** gay-identified Toastmasters group meets from 6:30-8 p.m. every Monday at the First Unitarian Church, 4015 Normandy Road (does not meet on Mondays that are holidays); **United Black Ellument** hosts discussion on HIV/AIDS in the black community (UBE Connected) at 7 p.m. every fourth Tuesday of the month at 3918 Harry Hines Blvd.; **DVtv in Spayse**, news and entertainment discussion live streaming every Friday, 4-5 p.m., on the Spayse Station YouTube channel.

• **Nov. 22: Gay Chorus Deep South**
Screening of the film about the San Francisco Gay Men's Chorus' Deep South tour. Former Turtle Creek Chorale artistic director Tim Seelig will be in attendance from 6:30-9:30 p.m. at Cathedral of Hope, 5910 Cedar Springs Road. \$10. Tickets at Eventbrite.com.

• **Nov. 23: Trans/SOFFA support group**
An open group for those who identify as other than their assigned birth gender, significant others, friends, family and allies at 5 p.m. at Heart of the Matter Healing Center, 2060 N. Collins Blvd., Richardson.

• **Nov. 24: Prime Timers**
Games hosted at a private home in Rockwall. Call for address and directions 214-218-0912. chapters.theprimetimersww.com/dallasfortworth.

• **Nov. 26: Grief group**
Grief group for persons who have lost a

same-sex spouse meets the second and fourth Tuesdays each month from 6:45-8 p.m. at Resource Center, 5750 Cedar Springs Road. For more information visit MyResourceCenter.org.

• **Nov. 28: Thanksgiving Celebration**
Community Thanksgiving celebration. Food service from 2-6 p.m. and live entertainment at 3 p.m. at The Round-Up Saloon, 3912 Cedar Springs Road.

• **Nov. 29: Diana Ross World AIDS Day concert**
AHF and AIN host a free concert with Diana Ross, R&B singer KeKe Wyatt and singer Teyana Taylor at 7:30 p.m. at The Bomb Factory, 2713 Canton St.

DECEMBER

• **Dec. 3: Classic Chassis Car Club**
LGBT car enthusiasts meet from 6:30-8:30 p.m. at Ojeda's, 4617 Maple Ave. For more information visit ClassicChassis.com.

pet of the week / JADA



Meet **Jada**, a 7-year-old, greyhound/Labrador retriever mix weighing 61 pounds. Jada is a sweet lady, very gentle and

friendly, who loves to give and get kisses. She's still pretty active for her age and enjoys going on leisurely walks and playing fetch. She knows several commands, including sit, stay, down, heel and shake. Jada would do best in a home without any other dogs since she wants all of the love and attention to herself. Jada has been spayed and microchipped and has received all age-appropriate vaccinations.

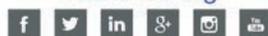
Jada is waiting for you at the SPCA of Texas' Jan Rees-Jones Animal Care Center in Dallas, 2400 Lone Star Drive (near I-30 and Hampton Road). Hours are noon-6 p.m. Sun-Wed and noon-7 p.m. Thurs-Sat. Regular adoption fees are \$150 for puppies and kittens aged 0-6 months and \$75 for adult dogs and cats aged 6 months or older. Fee includes spay/neuter surgery, age-appropriate vaccinations, a heartworm test for dogs six months and older and a FIV/FelV test for cats six months and older, initial flea/tick preventative and heartworm preventative, a microchip, 30 days of PetHealth Insurance provided by Pethealth, a free 14-day wellness exam with VCA Animal Hospitals, a rabies tag and a free leash. Call 214-742-SPCA (7722) or visit today.

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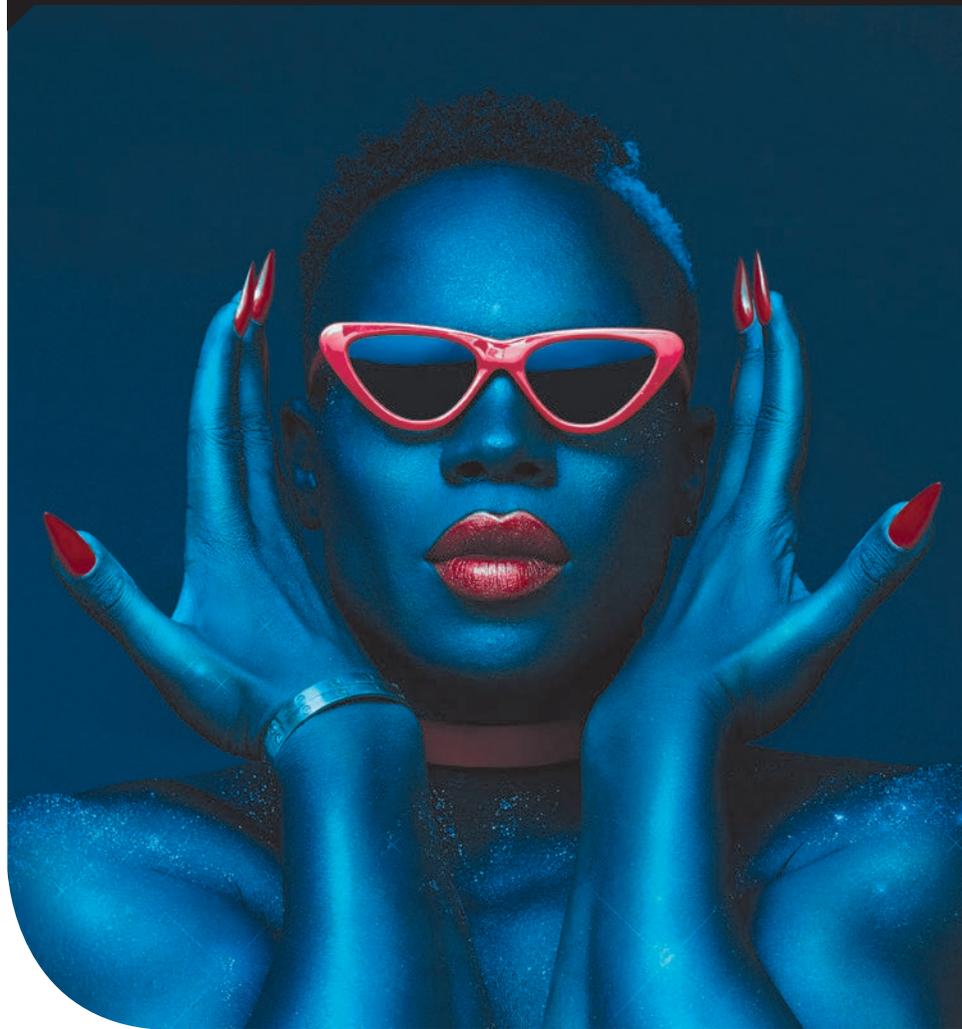
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A self-made man



Todrick Hall worked his ass off to do things his way, and it's paying off

TAMMYE NASH | Managing Editor
nash@dallasvoice.com

“I would like to not always be this busy,” Todrick Hall told Dallas Voice in a recent interview. But it doesn't look like the Texas native's schedule is likely to lighten up any time soon.

Hall, who was born in Plainview then later moved to the DFW area, brings his Haus Party Tour home to Dallas' Bomb Factory on Thursday, Nov. 21, before heading to Beverly Hills for the last tour stop this year on Saturday, Nov. 23.

In the new year, Hall heads “Down Under” for a March 26 show in Wellington, New Zealand, followed by an April 2 show in Brisbane, Australia.

It's a busy end to what has been a very busy — and very rewarding — year for the young man whose made himself into an international star through his own hard work and creativity, without benefit of a record label or management.

“I am an unsigned artist. ... I do it all by myself, and I worked my ass off to do it,” Hall said.

Although Hall worked in stage musicals in New York, including a stint on Broadway in *The Color Purple* with 2004 *American Idol* winner Fantasia Barrino, and made it to the semifinals on *American Idol* in 2011, it was his original videos — from hilarious parodies (his “Once Upon a Crime” series, for example), to an original, full-length stage musical in video form (*Straight Outta Oz*, which he then turned into a successful concert tour), to this year's Haus Party songs and videos that have taken Hall to all new heights of popularity.

Along the way, he starred in a pop-music safety video for Virgin American airlines, produced and starred in a holiday commercial for MTV, created the



docu-series *Todrick* for MTV, became an occasional guest judge and later a choreographer for *Ru-Paul's Drag Race* and headed back to Broadway to take over the lead role of Lola in the hit musical *Kinky Boots*.

But 2019 is proving to be perhaps the biggest year yet for Hall, with his sold-out Haus Party concerts, Haus Party videos that have created a spike in his YouTube subscribers and video hits and his role as co-executive producer of the video for his friend Taylor Swift's LGBT rights mega-hit “You Need to Calm Down,” a video that snagged not just the 2019 MTV VMA “Video for Good Award,” but also the VMA for “Video of the Year.”

Hall started 2019 with about 2.9 million subscribers to his YouTube channel, and 588 million channel views. Today he

has at least 3.42 million subscribers and well over 7.13 million views. He debuted his Haus Party video album at the end of May with the video for “Nails, Hair, Hips, Heels.” It and the rest of the Haus Party songs, he has said, were made with a specific audience in mind: the LGBT community, and the LGBT dance clubs.

“NHHH” has, Hall admitted, “some very choice lyrics.” But at the same time, he said, “There's just something about this song that is making people feel free. It's not an activist song, it's just got a cool beat that you want to dance to.”

“I had a very clear vision of what I wanted to do in the video,” he continued. “Come out in black latex with the pink heels, then all the other colors come out. I wanted to do a male version of the Rockettes, and it just turns into a rainbow. The video and the song together were just a perfect marriage; it's just so poppy to look at, but at the same time, [there is a message in the idea of] 80 men dancing together in heels in a warehouse.”

While “NHHH” was the first Haus Party song/video released, others quickly followed, including one simply named “Fag.” The video premiered on YouTube on Sept. 25 and already has more than 2.3 million views.

The opening lines prove Hall's intention to “reclaim,” as it were, a word that has for so long been used to hurt the LGBT com-

The thin rainbow line



FWPD actively recruiting new officers in LGBTQ community

MAT SHAW | Contributing Writer
mathews.yb@gmail.com

The Fort Worth police department is looking to add a splash of rainbow colors to their thin blue line as they launch their second recruiting effort targeting LGBT people.

Recruiting began last month at Tarrant County Pride. The department will use social media to attract potential recruits, as well as distribute posters in the business district. With Fort Worth City Council's blessing, the police department is looking mainly for officers, who are the ones with the badges and guns.

"Aside from nebulously saying that we want to increase the LGBT community within the department, I think we're all kind of working toward one goal, and that's just making it to where it's no longer an issue," Fort Worth police Sgt. Christopher Gorrie explained. "Making it not just normal for my family and co-workers but the community, to where everybody's like, 'Okay, you're just another human.'"

Gorrie, who has been an officer since 2006, participated in the department's first LGBT recruitment effort in 2014,

when he uploaded a video introducing himself and sharing his personal experiences as a gay man in the force. For good measure, he incorporated popular memes at the time into his video.

Even though Gorrie described the previous effort as successful, he added that there is no way to know how many recruits were LGBT because it is not asked on the job application. However, he recalled that a lot of officers reached out to him to ask for advice after their children came out.

In addition, the video made improvements to the department by helping people get to know him, he said.

"When you work with a gay person, or you have a family member who's gay, it helps normalize that and take away the stigma," Gorrie said. "The culture specifically has been great. Everybody I work with has been pretty respectful. I haven't had any negative interactions outside the Facebook arguing from time to time."

Gorrie said the Fort Worth Police Department has come a long way since 2009 when officers joined with TABC agents to raid Rainbow Lounge, a then-newly-opened LGBT nightclub on the 40th anniversary of the Stonewall Riots. The raid resulted in several arrests and left one bar patron seriously injured. It also resulted in worldwide news coverage, widespread protests — and a quick and decisive response from city officials.

Within months of the raid, the city

RAINBOW, Page 12

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Music heals: 'You have allowed me to come home'

Tim Seelig and the San Francisco Gay Men's Chorus star in a documentary about their trip to the Deep South

DAVID TAFFET | Senior Staff Writer
taffet@dallasvoice.com

In a new documentary, *Gay Chorus Deep South*, San Francisco Gay Men's Chorus Artistic Director Tim Seelig says, "You have allowed me to come home."

Seelig, who directed the Turtle Creek Chorale for 20 years and remains its director emeritus, became the director of San Francisco's even-larger gay men's chorus in 2011. In 2016, the chorus was planning a trip to China, but for a number of reasons they decided to cancel it. Seelig's board chair suggested a trip instead to the Deep South, where many of the chorus' members, including Seelig, grew up.

Logistically, that trip must have been a nightmare — not only because they traveled thousands of miles by bus, but because about 300 people toured — 250 members of the SFGMC and the 50-member gospel choir from Oakland that accompanied them. Then an Oscar-winning producer decided to accompany the group to produce a documentary about their experience.

The purpose of the trip was to promote unity and peace. The trailer to the film says the chorus was singing against discrimination. Seelig said he wanted to include South Carolina, which had just passed a bathroom bill, and Mississippi, which had passed a religious refusal law.

From the stage of his concerts, Seelig tells his story: He was 35 with two kids when he came out. He explained to audiences that the church told him he would say goodbye to his kids, leave town and never come back.

When he's applauded for his courage, he brushes the applause aside and says, "No, it was shit." But then he thanks his



Tim Seelig, above. The San Francisco Gay Men's Chorus walked across the Edmund Pettus bridge in Selma, Ala.

audience and tells them, "You have allowed me to come home."

Included in the story are death threats the chorus received in their voicemail before leaving San Francisco as well as the reaction to the chorus by members of churches where the chorus performed.

The San Francisco chorus made 25 appearances in five states and raised money for LGBT nonprofit organizations as they toured. Seelig said it was five or six major performances at concert halls and a variety of smaller appearances.

For example, three doctors who are HIV specialists are members of the chorus. At a stop at the University of Tennessee, they did a program on PrEP. And the

chorus' transgender members led a conversation on campus about trans issues.

One of Seelig's most-cherished memories of the trip didn't make it into the film: First Baptist Church of Greenville, S.C., is a megachurch that was one of Southern Baptists' founding congregations. Seelig described the baptismal font as Olympic-sized.

During his visit he watched a baptism in amazement. A black man was being baptized by a white minister, and that wouldn't have happened when Seelig was growing up in the South. But what happened next floored him: A white man stood in the pulpit and talked about his husband, who was being baptized.

An interracial same-sex couple was recognized by a Southern Baptist church? Seelig said he learned on this trip there are good people everywhere.

Because of threats received and timing — the trip took place right after the racist attack in Charlottesville — the chorus hired security. Once Charlottesville happened, they doubled security.

At one point when they were at First Baptist, everyone was directed to the fellowship hall. No one at the time knew what was going on, and everyone remained calm. Only later did they learn that there had been a bomb threat, and the entire church was swept.

And that, along with an anti-Trump message, could have been the focus of the film. But, Seelig said, "That's too predictable for the movie." So instead of what was obvious, the film is about coming home, healing and reconciling.

Turtle Creek Chorale Artistic Director Sean Baugh took his chorus on a smaller version of the trip undertaken by Seelig two summers ago, with just four cities in three states adjoining Texas plus an East Texas stop.

"It looks like a great capture of a lot of our lives growing up in conservative churches in this part of the country," Baugh said of *Gay Chorus Deep South*. He said he's only seen portions of it so far and is looking forward to the screening.

On the Chorale's tour, the first stop was in Tulsa, Baugh's hometown. He said having a row of seats with just his relatives was very healing.

And while the trips for both choruses were planned for the audience, Baugh said it was just as much for the singers. "When we sang at Oral Roberts, it was healing for the people we sang for," he said. "But it was also healing for us."

Seelig described the trip as a caravan of six buses, several vans and a police escort both front and rear. A company that only plans foreign tours, including the Turtle Creek Chorale's two European trips, planned the logistics down to every meal. Seelig said that wasn't easy since it included meals for 300 in small cities like Selma.

And control freak that he is, Seelig had no control over the film. After a screening, he and his executive director ran back to the office and made pages of notes. When he turned them in, he was politely told: Thank you, but no thank you.



munity: "They call me fag, now I'm the one with the bag. They call me bitch, now look who famous and rich."

Hall said he knew he was taking a chance with the song, but it was a chance he wanted to take.

"'FAG' — I have always hated being called this word. I don't like it. At all. That word has destroyed so many people's confidence. It's a word that makes me cringe. Like the N word, it has so much power attached to it. It's just a word, made up of letters. But because it has been used to make people feel less than human, it does hold power."

The idea of the song, and the video, Hall said, was to say, "To all the people who tried to bring me down, look at me now! I wanted to make a statement, to reclaim this word and make you feel badass."

"I get a lot of comments on that song," he added. "I really expected to get a lot of backlash over it. But from what I've seen, it's only gotten positive commentary."

The success of both Haus Party Pt. 1 ("NHHH," "I Like Boys," "Chapstick," "Relove," "Glitter," "Attention" and "Amen") and Haus Party Pt. 2 ("Cake

Pop," "Two," "Fag," "Y.A.S.," "Dripeesha" and "Wig") — all of which have been explicitly queer-centric — seems to show that despite the regressive political regime currently in power, Americans are moving toward a more open and accepting future.

"It makes me happy," Hall said of that apparent pathway to a brighter future. "People have gone through a long, rough journey, especially in Texas."

Noting that he grew up in a time when there "were no shows for young kids about coming out and being cool," it is especially heartening now to see the success of TV programs like *Glee* and *Pose*, and movies like *Love, Simon*. "It is wonderful for young people to not have to just imagine what it's like, but to be able to see people like them falling in love and being happy," he said.

Still, we have a ways to go. "Every year, we get one gay movie, and we have to hope that every gay person gets to see and likes that one movie," Hall said. "I want to see 10 great queer films every year. That is something that is really, really necessary."

And it's something that Hall hopes to make happen. As the Haus Party tour is winding down, Hall said, "It is time to start doing whatever is next for my career." What does that mean, though? Well, it means a lot of things.

Perhaps he will write and produce a Broadway musical, an idea he has long been passionate about. He also wants to get into television and film — perhaps a scripted series on Netflix, a screenplay maybe, or even a children's book.

Whatever he chooses — one or all of those ideas — Hall said he intends to keep creating projects that "speak truth to myself" and to his community.

"I look around at how lucky we are, and at the same time, it is heartbreaking to live in a world where it's still not accepted everywhere to be gay. Right here in our own country, trans women are being killed," he said. "I'm grateful to be alive right now, when my voice matters. I'm grateful to have the chance to fight for our rights, to go to marches and to make huge statements that can help change lives."

And Hall also wants others to know

that he's living his dream, and they can live theirs, too.

"I never needed permission to live my dream," he declared. "I am selling out shows because me and my friends are doing what we want to do, the way we want to do it. But that's not a privilege just for a few people. It's something everybody has the chance to do for themselves. If you want to be a singer, or a dancer, or an author — then do it!"

"If you have a dream, do it now," he urged. "Don't assume you have til tomorrow, because this life can be so short, so fragile. Just believe in yourself; believe that you can do it, that anything is possible. Those words — you can do it, anything is possible — those words are so powerful to say to your kids, to your siblings, to your friends and to yourself."

"Anything is possible." ■

Todrick Hall brings his Haus Party tour to The Bomb Factory, 2713 Canton St. in Deep Ellum, Dallas, on Thursday, Nov. 21. Doors open at 7 p.m.; show starts at 8 p.m. Tickets start at \$44 and are available online at SeatBomb.com

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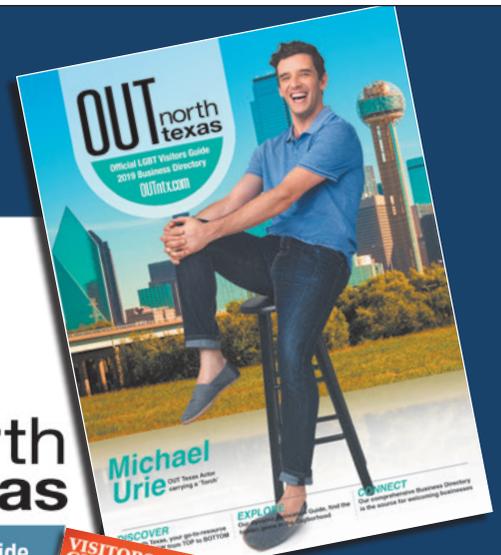
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MUSIC

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And that, Seelig explained, is why he says “fuck” twice in the first few minutes of the film.

The documentary has been screened in more than 100 film festivals. Just this week, MTV films ran a full-page ad in the Los Angeles Times promoting the film for an Academy Award. The film opens for a limited run in San Francisco, New York and L.A. to qualify for Oscar consideration before airing on MTV.

A screening at Cathedral of Hope on Nov. 22 is the only screening the production company has approved outside the film festival circuit, and Seelig will be in attendance to talk about the making of the documentary. ■

The Turtle Creek Chorale and Cathedral of Hope screen the film with Seelig in attendance at 6:30 p.m. on Friday, Nov. 22. Tickets are available at Eventbrite.com. Search Gay Chorus Deep South.

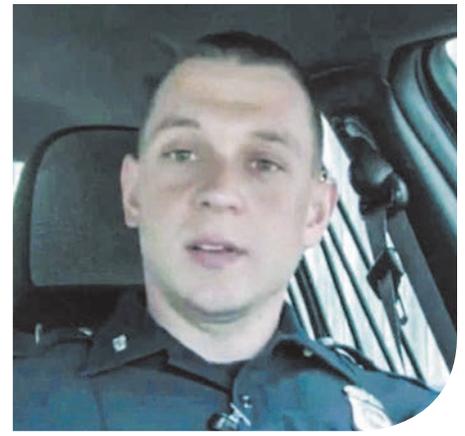


RAINBOW

From Page 9

had updated its nondiscrimination ordinance, passed in 2000, to include transgender and gender identity and expression protections. The department also required officers to attend a two-hour class on LGBT issues last year, which Gorrie taught.

“We just kind of talked about LGBT history within the Fort Worth Police Department,” he recalled. “It was pretty well received.”



Chris Gorrie

Gorrie also recalled when the department sided with him during a blood drive, which offered an hour vacation for every officer who donated blood. He said he informed the department that gay men could not donate blood.

“After a little around and around, they finally came back and said, ‘Okay, we see your point,’” he said. “And now anybody who shows up to donate, whether they actually donate or not, can get that benefit, so it worked out in our favor.”

The department also participated in a marriage equality ad in 2015 that aired in the Metroplex. In the ad, Gorrie, along with three employees of the department, made the case that he should have the freedom to marry because of the sacrifices he made as a police officer. In addition, Fort Worth law enforcement achieved a perfect score in the Human Rights Campaign’s 2018 Municipal Equality Index.

Sgt. Alisha Dunkin, who has been with the department for 20 years, witnessed the changes over the years: “When I first started, one of the questions on the entrance exam was, ‘Have you ever had any homosexual conduct?’” she recalled. “I think I put no, but it bothered me to put no. I’m glad that’s not one of the questions now.”

Now Dunkin feels she can talk about her wife and foster son with her colleagues. “I feel pretty comfortable and respected,” she said.

With four more years to go until retirement, Dunkin declared that she has had a lucrative and rewarding career. “I have a college degree,” she said. “I could have worked somewhere else. [But this job] paid all my bills, and they have great benefits. And I’ll have a retirement; there’s not many jobs where you can get a retirement these days.” ■

For information on joining the Fort Worth Police Department, visit the website at <https://police.fortworthtexas.gov>.



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To hell with civility

Trump deserved those boos at the World Series, and more

Once upon a time there was a president so unpopular with and loathed by the American people that on the same day he announced the killing of ISIS leader Abu Bakr al-Baghdadi, he was booed when he showed up at the World Series.

That was, of course, Donald Trump.

Keep in mind that Trump doesn't make impromptu appearances. He prefers rallies filled with supporters and carefully scripted interactions. He surrounds himself with yes men and yes women.

So when his name was announced at the World Series game, he was all smiles at first, waving at the crowd. But it quickly dawned on him that people weren't cheering; they were booing. And the look on his face changed to a pout, his shoulders slumped.

In some videos of the occasion, you can hear crowd members yelling, "Lock him up!"

It's a beautiful thing. Watch the video. It'll give you joy. Or it'll make you clutch your pearls and launch into a lecture about civility.

Take *Morning Joe's* Joe Scarborough, for example.

"We are Americans, and we do not do that," Scarborough said. "We do not want the world hearing us chant 'lock him up' to this president or to any president."

And then there was Nate Silver who whined on Twitter that liberals were mean and couldn't let Trump have one good thing. How dare they boo him on a day when the military killed a bad guy? Some Democrats were upset, too.

"I have a hard time with the idea of a crowd on a globally televised sporting event chanting 'lock him up' about our president," Delaware Sen. Chris Coons said on CNN. "I frankly think the office of the president deserves respect, even when the actions of our president at times don't."

There are plenty more examples of people aghast that the American people



D'Anne Witkowski
Creep of the Week

would be so uncivil. And you know what I have to say about that? Fuck civility. What we have is a lawless leader who has been accused of so many crimes it's hard to keep track. But it's never far from my mind that he is an accused rapist and sexual assaulter. Booing him is the least people can do.

Booing him at a baseball game isn't disrespecting the office of the president. It's expressing loudly, and in the only way Trump can understand, that we do not approve of what Trump is doing and that this man doesn't represent us.

It's expressing that the office of the president should be occupied by a person who deserves to be there and is qualified to be there.

Booing him and chanting "lock him up" is not sending the wrong signal to the rest of the world. Someone on Twitter complained that as a result of the booing, "Our enemies are laughing at us" — as if our enemies didn't know that millions of Americans voted against this unfit reality TV star garbage monster and our Electoral College rules made him the president anyway.

If anything, booing him at a public appearance is sending exactly the right message to the rest of the world: "We hate this guy and wish he wasn't president!"

As for chanting "lock him up," it's not a bloodthirsty chant for revenge, it's turning the language of his supporters against him as a way to say, "Hey, nobody in the U.S. is supposed to be above the law!"

Also, it's important to note that the people at the baseball game were chanting this about a sitting president who is accused of actual crimes and is facing im-



peachment. When Trump encouraged his supporters to chant the same thing, it was directed at his political opponent who had been exonerated — repeatedly.

There's a goddamn difference.

As for not letting Trump bask in a glow of adoration for the ISIS operation, baseball fans didn't take that from him. Trump took that away from himself. You can't take kids away and lock them in cages, lie more often than you tell the truth, praise murderous dictators, fuel and refuse to condemn white supremacist violence, continually threaten to take away access to health care from millions of Americans, declare mainstream media the "enemy of the people" — not to mention his administration's countless attacks on LGBTQ people, immigrants, asylum seekers, women, students and the poor — and expect people to forget all of that (and more!) when you do something that might be praiseworthy.

There are those who bemoan the crassness of political discourse and note that the bar for what is appropriate has been lowered a great deal in the last few years. And Trump has been rightly blamed for lowering that bar. Some say we shouldn't boo Trump because that is stooping to his level.

But I'd like to remind those people that this small-minded and cruel man, this man who sees himself as a king and has no respect for American institutions and laws, is the president. We created and cannot control this monster. The only power we have is our vote and our dissent, whether that's booing, or putting a "Tuck Frump" sticker on our car, or wearing an "Impeach the Motherfucker" t-shirt. And we're going to use it.

DiAnne Witkowski is a poet, writer and comedian living in Michigan with her wife and son. She has been writing about LGBT politics for over a decade. Follow her on Twitter @MamaDWitkowski.

Born in a graveyard

Photos courtesy Julian Broad.

Mika on his cathartic new LP, duet double standards and the consequences of being out

It's 8:30 p.m. in Italy, and maybe if Mika didn't feel so deeply connected to his new album he'd just want to go to bed. But the sparky glam-pop performer doesn't mind my pre-sleep call; in fact, he's thrilled to be talking about *My Name Is Michael Holbrook* because "this phase is actually more engaging and interesting, and generally I am enjoying it way more than any other album I've had to promote."

Mika's past work famously includes his 2007 debut *Life in Cartoon Motion*, wherein he emerged an exuberant-sounding human cartoon, with songs like "Grace Kelly" and "Lollipop." This new album, his first in more than four years, is different in that its core was created after discovering his family's history. And though it's been exhilarating to promote, it's also "ironic considering it's not the simplest time in my life," says the 36-year-old Beirut-born performer — whose full birth

name is Michael Holbrook Penniman Jr.

Mika spoke about how coming out in 2012 may have affected his career, the "shitty" white piano he wrote these songs on and why he won't be singing with his romantic partner anytime soon. Despite his admitted exhaustion, Mika was introspective, even rollicking, when we finally connected, once he'd won his battle against rush-hour traffic. ■

— Chris Azzopardi

Dallas Voice: What is not simple about life for you right now? Mika: Well, it all started when I had this premonition about three-and-a-half years ago: I felt like I thought I had grown up 10, 11 years ago and I was like, "You know, I'm an adult." And nothing appeared to change. Sure enough, as I started writing the record so much change happened in my private life and my personal life, losing five people close to me, including my grandmother.

I'm sorry to hear that. Thank you. But it happens to all of us. But then on the day I wrote "Tiny Love," the same day, I get a phone call saying, "You gotta get on a plane 'cause your mom's sick," and then that became this running thing throughout the writing of this record. My mom

got more and more and more sick with different diseases that got worse and worse, and you know my mom and I have this very strong link. I was thrown out of school at the age of 8, and she looked at me and, instead of being nice, to me she just said, "People like you end up in prison or they end up successful, and over my dead body will I have a son who ends up in prison."

You definitely chose the right path. I

didn't really have a choice, trust me, if you knew my mom. [Laughs] She trained me three to four hours a day at the age of 8, and I cried every day 'cause I didn't want to do it. Then, within four months, I was singing at the Royal Opera House in London, and within six months I was a soloist at the Royal Opera House. So, from that point on, my life changed.

You know, she worked with me up until this record. So this album was kind of made in the midst of a lot of that, and instead of retreating and taking a step back — it interfaced with that darkness from multiple sides — I actually went toward life. I said, "I'm gonna go toward what makes me, me. I'm gonna take my colors — the ones from when I was 17 — and make them shine even brighter. I'm not gonna care about commercial circumstances or

the climate of the music industry or that all storytelling seems to be happening mostly in R&B and hip-hop, which is something I just can't do because it's not my musical culture. I'm just gonna go for it. I'm gonna put together a romantic, emotionally driven, heartfelt record and try and make it at the service of emotion and hopefully it'll be bold enough to stand on its own two legs." That's how the album came about and how it was written.

Has this album been cathartic for you?

It's an extremely cathartic piece of work for me. And it's also a kind of provocation to myself where I realize that this idea that we spend most of our lives building our foundations on people that we love and we rely on, there comes a point when that version of your foundation starts to change or shift or disappear, and you have to do it in a different way, and the only way you can do it is by knowing where you come from, by being at peace with yourself and celebrating, also, all the people around you who you love. Feeling that sense of self-worth is the only way you can have a chance of figuring out where the hell you're going to end up. We don't really know who we are, and anyone who says, "I know who I am" ... you're never gonna fucking know really who you are.

But we think we'll figure it out when we're older. Then we fall in love, we get our hearts broken and we start again.

It's a lot of distractions. A lot. But that's OK. I don't mind that. That's also one of the main motivations for writing for me, so I'll take it.

Which motivation are you referring to? Trying to figure out who we are and that changing all the time.

Can you tell me about the first song that you wrote for the album and why you decided to start there? It was born in a graveyard. In a place that I had never been to, that I had completely disassociated from my identity, and that was Atlanta, Ga.

Right, you went to see your family plot. Yeah, exactly. I went to see my family plot, and you know I've always said, "I'm half Lebanese, I grew up in lots of different countries, I'm an immigrant. A homosexual!" So I'm the furthest thing from a person from Atlanta, Georgia whose family had cotton fields. I mean, that is the weirdest part. I just don't know what that is.

But you knew about this family history? Hardly.

In discovering this part of your family history, were new parts of yourself revealed? I didn't know about it that much, I really didn't. My legal name is my father's name, and he actually had his own crazy journey because he was born in Jerusalem and then grew up in Cairo, and then grew up in Washington, then grew up in Italy, then grew up in London, then grew

up in Rome. So during my entire life, it was so hard to understand who he was or where he came from, so it's just so strange for me to have delved into that, but I just felt like I knew so much about my mom's side of the family, and I wanted to know everything he hadn't told me about his family's family. So I delved into it. I went and saw this Penniman plot at Bonaventure Cemetery, and I saw part of my name on a tombstone, half corroded by time. Just had this weird reaction to it. Like, "Wow, I've always rejected my legal name," because my mom called me Mika from the time I was born, but it is my name and it's also my father's and I know fuck-all about it.

The only way I can describe that feeling is: Have you ever had that kind of feeling that there's another part of your house that you just hadn't noticed? Another part of your apartment that just wasn't there? Then one day after four years you might discover it. It's weird. I didn't really like it, but I found it fascinating and it was this weird Tim Burton moment, seeing your name on a tombstone. I went back home and I wrote this song called "Tiny Love." It sums up the project in a good way. It's like, I might be Michael Holbrook, born in 1983, but I can be so much more when I allow myself to be, and if I allow myself to dream to be whatever I want to be.

And you bought a white piano because that's what you were playing when you were 16. Yeah. Superstition. I don't like looking at a black piano, and I don't know why I don't like looking at a brown piano. For some reason this idea of a white piano I got used to when I was a kid and so that's all I really want to see.

What does the white represent to you? Non-institutional education. I was going to music college, I was going to rehearsal. Even when I was at conservatory at the Royal College of Music, as an adult I was studying as a baritone and all of the pianos were black pianos — academic, institutional lessons on black pianos — and then the white piano was something you'd see on the cover of a Barry Gibb album. I had a white piano and actually, to tell the full story, I had a black piano when I was a child and that piano I decided, with a friend of mine, to paint it white when I was 6 years old. Ever since then it stayed white, and it's this kind of really tacky house paint. Terrible finish. It's a piece of crap kind of paint job. But I've used that. So for me I was going to write on a white piano all the stuff I wanted to do — all of my music — and then I would go and sing, like, [John] Braham and Italian songs that were written 100 years ago on the black piano, so I associated



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DeNiro and Pesci reunite with Scorsese... but to what end?

Mob drama 'The Irishman' misses its mark; 'Knives Out' digs in

ARNOLD WAYNE JONES | Executive Editor
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You've probably heard that Martin Scorsese has reteamed with Robert DeNiro and Joe Pesci, and finally directed Al Pacino, in a new epic feature film named *The Irishman*. Well, I'm here to say you've been lied to. Because while it's long, it lacks a sense of epic sweep; and while it's being released in theaters, it feels like it will be more at home on Netflix, where it will settle in at the end of the month. And anyway, it's not really a "film;" it's a wake — a cinematic eulogy for great artists whose time has passed. A farewell. A memorial. An obituary.

I take no satisfaction in reporting this. Individually and collectively, these four men are responsible for transforming cinema, especially the mobster genre. They are responsible in varying degrees for *The Godfather* Saga, *Goodfellas*, *Mean Streets*, *Taxi Driver*, *Casino*, *Raging Bull*, *Heat* and *Gangs of New York*. Any one of those would be a career achievement. They each have Oscars. There's cred there within the genre ... hell, in the

entire frickin' medium.

But *The Irishman*, which clocks in a three-and-a-half hours comes off neither as an apotheosis, nor even a fitting swan song. It feels more like the last reunion of old soldiers who have told their stories so often to each other they no longer feel connected to them. They know the glory days are behind them, and there's no fondness left, just regret and sadness.

You could say that is the theme of *The Irishman*, which tells the true story of Frank Sheeran (DeNiro), a Mafia hitman who late in life claimed to have killed the long-missing union leader Jimmy Hoffa (Pacino) in 1975. But somehow the theme undercuts rather than enhances the moviegoing experience. Hoffa was 62 when he died, and Sheeran — who lived another 28 years — was 55 at the time; Pacino is now 79, and DeNiro 76. The film uses CGI to trim the years, and while the technology is effective, the fact it was done only emphasizes the pointlessness of *this* film at *this* time. Why employ way-too-old stars instead of casting, say, Edward Norton and Stanley Tucci? Why, also, saddle them with a rangy but deeply unsatisfying screenplay to rattle around in, within giving the story a sense of scope or grandeur? Because streamlining is not the goal of a memorial service;



Michael Bay; and while Pacino seems to be doing more Big Boy Caprice from *Dick Tracy* than he should, he's a smooth operator. But the draws are the return to acting by Pesci and the reuniting of DeNiro with his signature director. (They haven't worked together since 1995.) That might make for an interesting think piece in *The New Yorker*, but it can't sustain a film as modestly ambitious but as full of self-satisfaction as this one. It feels, sadly, like watching your parents' neighbors show slides of life in the old neighborhood — respect must be paid, but the genuine benefit is minimal.

On the opposite side of the spectrum is *Knives Out*, an old-fashioned locked-door mystery buoyed by its all-star cast. Mystery novelist Harlan Thrombey



Lakeith Stanfield and Daniel Craig investigate a death in the delicious mystery 'Knives Out.'

catharsis is.

The running time isn't overwhelming — five of Scorsese's last seven films have run more than two-and-a-half hours — but it also isn't justified. Although *The Irishman* spans roughly six decades, there's a smallness to the story. There are no interesting supporting performances, especially among the women. There's no momentum that whisks you inexorably to a conclusion. (Pacino doesn't appear until 45 minutes in and is gone with 45 minutes to go, so Hoffa is a supporting character in his own murder.)

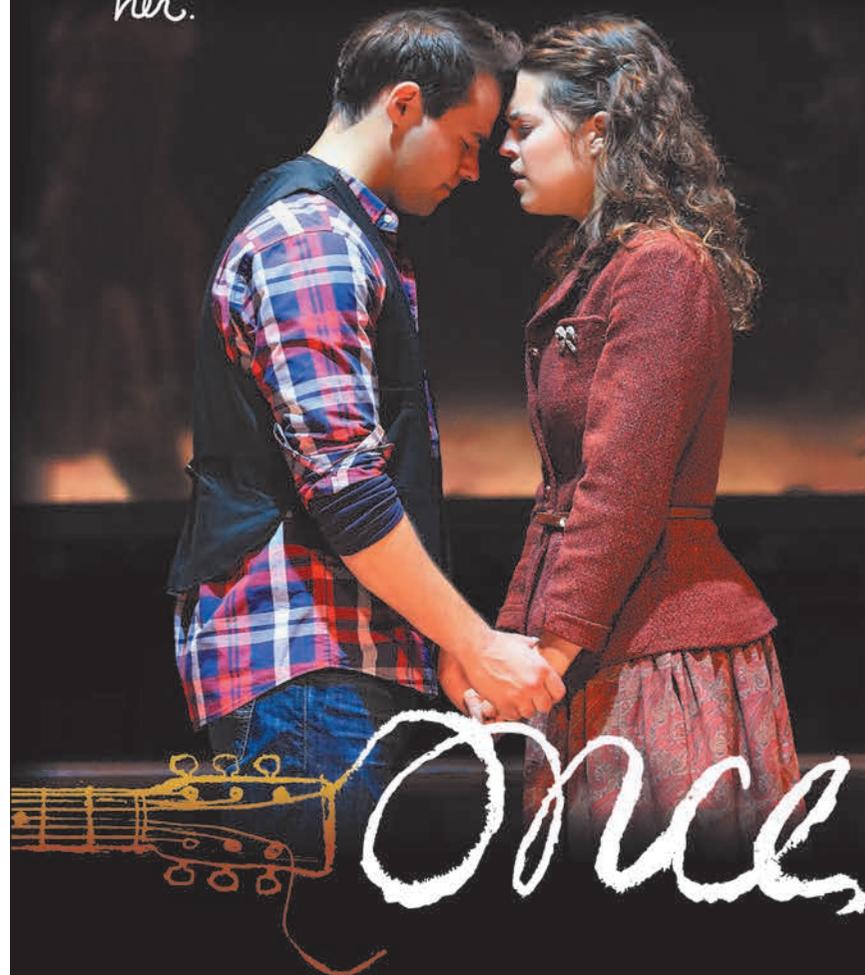
Let's not kid ourselves: Mediocre Scorsese is still shoulders above the best

(Christopher Plummer) is discovered the morning after his 85th birthday party — his carotid slit in an obvious suicide. Or was it? His own family members would justly be described as cutthroat: A scheming daughter-in-law (Toni Collette), an imperious daughter (Jamie Lee Curtis), a craven, incompetent son (Michael Shannon), a volatile grandson (Chris Evans). His seemingly innocent nurse (Ana De Armas) has no motive... does she? Locked-room whodunnits like this have dwindled as a genre, but, like the remake of *Murder on the Orient Express* a few years back, there

■ MURDER Page 19

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For gay boys and lesbians

From a how-to for teens to a memoir to make a believer out of you

***Yay! You're Gay! Now What? A Gay Boy's Guide to Life* by Riyadh Khalaf (Frances Lincoln 2019) \$14.99; 223 pp.**

For a while — months, maybe years — you've been "feeling different." You think you might be gay, which, as we are told, is OK, it's normal and it's not something you need to change.

Or you may be bi or pan or non-binary, and it may have everything or nothing to do with the anatomy you got at birth. The thing to remember is that "You cannot change who you are."

This may cause a lot of worry, for yourself and for people you love. Recognize that anxiety before it goes wild, and know how to break the cycle. Being gay, says Riyadh Khalaf, is actually a gift.

That's a gift you can share or not,

says Khalaf, because "you can come out whenever and however you want," it's your call. Yes, family members might freak out at first and your friends might retreat but you'll find advice on how to cope with that, and a reminder that "almost every relationship is salvageable."

So let's say you're out, comfortable with it, and you're ready to find your first true love. It's okay to go online and look but Khalaf says to be wary: you know how easy it is to pretend you're someone you're not when you're on a computer, so be safe. Also be safe when you go to clubs or parties, and remember that protecting your heart is important, too. Relationships can be different, your first kiss can be amazing, and your body may respond in embarrassing ways to all of the above. And on that note, remember that *consent* is the new hot...

Here's the very first thing you'll need to know about *Yay! You're Gay! Now What?*: Absolutely anyone can read it — including parents and allies — but it's really geared toward gay teen boys and young men. Indeed, Khalaf includes pages expressly for those allies and parents, but later parts of the book are filled with valid information that may be more graphic than they'll want.

Still, that info will speak directly to the heart and the health of young men just coming out, in a way that's not stuffy or clinical, but that's more



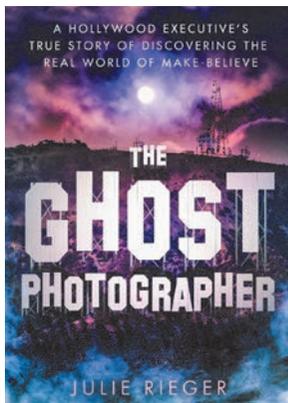
lightheartedly factual. Khalaf is gay and he uses his own personal anecdotes as tools to teach, but he's not pious or pushy. Instead, there's a whole lot of care and camaraderie in these pages, and the words "you are not alone" are not just written, but they leap from each page.

That could make this book a lifesaver for a boy with a dawning understanding but a short support system. *Yay! You're Gay! Now What* is serious but fun to read, and may help to shed some light.

***The Ghost Photographer* by Julie Rieger (Enliven/Atria Books 2018) \$25; 243 pp.**

Growing up in Oklahoma, Julie Rieger figured she'd someday marry her childhood sweetheart, have kids and work at some local hangout, living "a normal and peaceful life." Instead, she came out at 23, officially gave up on organized religion, moved to California, married Suzanne and became a powerful Hollywood moviemaker. Life was good, until her mother died of Alzheimer's.

The loss of her mother almost destroyed Rieger's world, but there



was one comforting moment: a friend who had "a gift" called Rieger as her mother lay dying, offering support in shared grief. When that friend died not long after, she visited Rieger in a dream and later, in a psychic reading. It opened a window to something Rieger had only scoffed at before.

She began "not only paying atten-

tion" but was "on a mission to learn everything I possibly could," becoming an acolyte of a psychic-turned-mentor, and immersing herself into a community that further supported her foray into what was on "the Other Side." She started collecting crystals and stones meant to protect, energize and promote healing. She learned about the "clairs" and how dangerous it is to open a portal to the other side without remembering to close it, too. She had a terrifying altercation with a "deep dark Debbie Downer." In short, she became "an evangelical spirit junkie."

"Spirits are all over the place," she says adamantly. "Our guides are by our side, ready to give us information if we only pay attention."

The Ghost Photographer is a very interesting book but only partially for what it says. What it *doesn't* say is interesting, too.

Rieger is head of media at 20th Century Fox, but readers won't find much about Hollywood in this book. Refreshingly, there's no gossip and very little name-dropping. Instead, what you'll find is the story of a journey from soft skeptic to firm believer, told in tales that are sometimes super-creepy and will sometimes make you roll your eyes. Rieger joshingly recalls such disbelief in herself.

For that reason, it's hard to ignore or dismiss as coincidence the stories she tells in this memoir. Rieger shares those tales with humor reminiscent of a high-school Class Clown, which tones them down some, but the sentiment remains: the spirit world is interesting, complicated, and *real*, but if you're inexperienced, don't mess with it.

This book is an entertaining read in itself and informative if you're just dipping your toe into the paranormal. It's also possible that *The Ghost Photographer* could make a scoffer into a believer. Yeah, it's a book to snap up. ■

— Terri Schlichenmeyer

■ **MURDER** From Page 17

exists a market for smart, sophisticated thrillers like this one — the film equivalent of game night.

Writer-director Rian Johnson has a sense for the style and panache that sells a tale like this, and he pulls a fast one by revealing, about a third of the way through, who actually used the knife on Harlan... but he leaves more questions

to be answered, and litters the lawn with clues, while making some biting observations about one-percenters. The cast has a ball with it, including Daniel Craig as an elegant Louisiana detective and De Armas as the outsider who holds a key to the mystery. It's the perfect holiday entertainment — an Agathastic jaunt. ■

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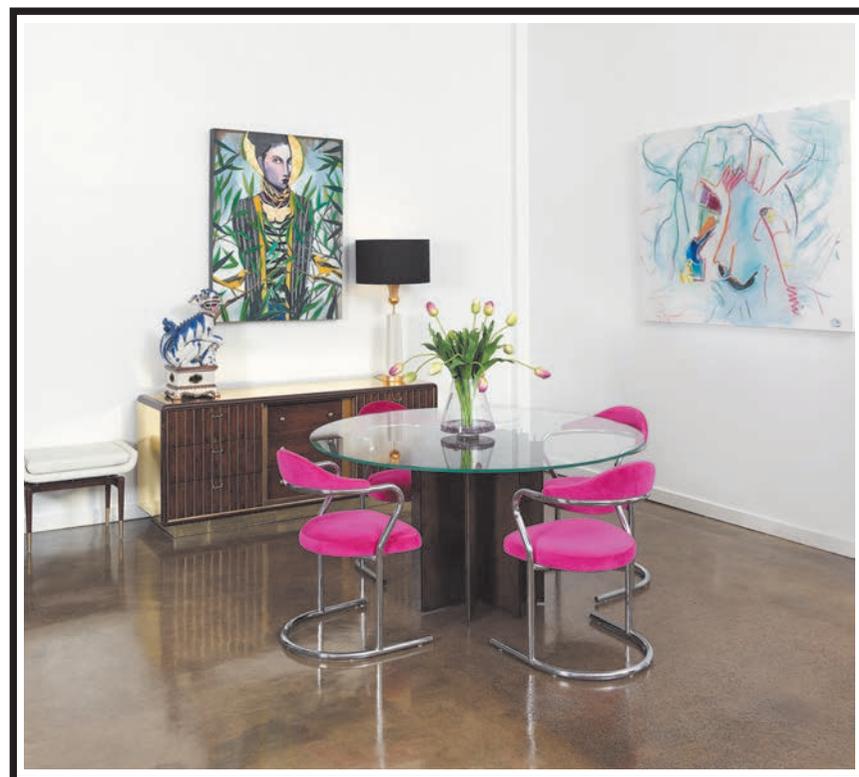
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the two with that.

So when it came to actually coming back to writing in my home studio I wanted to write on a white piano. So I went out and bought a white piano and it turned out to be the worst piano that they had in the entire piano warehouse. I was like, "Why don't you have a better piano?" He was like, "'Cause no one wants a fucking white piano, so we give them to people who don't give a shit about piano playing." He was such an asshole. People who work at music stores are famously rude. So anyway, I bought the shitty white piano that sounds like a piece of crap and I wrote the entire album on it.

You've acknowledged disappointment in the commercial aspects of the industry. Do you think coming out ever had any effect on your career? I don't know. I'd like to think no. I think that the commercial consequences of my sexuality were more to do with what was indelibly written into my music, by me, and inevitably immiscible when you listen to it from before I was even signed. That aspect did have consequences, especially in the United States. But it's OK. It's not OK now, but back then I made peace with the fact that I was considered a little bit less than and when I asked why they'd be like, "Well..." I would never get a clear answer. But I always felt

like it kind of was there.

Times have changed. That's not the case anymore, and thank god. But I do think, if anything, that kind of frustration that I felt, and some of the limitations, some of the commercial consequences of my sexuality, actually provoked me to come out. If I think about it honestly, that frustration actually riled me so much that it encouraged me to come out publicly. You're like, "What's the point of being in a pigeon-hole? What is wrong with you?" There's no difference. Music is music. It exists beyond anything. And in the end, I was just quite roused, so it encouraged me to come out. I think that's a good reaction to have, rather than going the other way.

As much progress as we've made, your song with Italian singer Jack Savoretti, called "Ready to Call This Love," is still a rare thing. Well, let me tell you: He's a really good looking guy. He's charming. He's like an old-fashioned movie star, but in a 30-something-year-old body.

Is that what appealed to you about him when you chose your male duet partner? His voice. Firstly, the fact that he didn't even bat an eyelid at the fact that it was a love song and it didn't even come up in conversation. He was just like, "It's really beautiful." That was it. "I'd love to do this, it's really beautiful, full stop." And

then the fact that his voice is such a contrast to mine and all that, and when you consider that he's a married guy and he's got a kid, it was just a no-brainer for him.

People are gonna say, "Why didn't Mika pick a gay duet partner?" And I'm gonna say, "Well, why not?" That's it. That's really all I can say. Because it's beautiful. And I was asked this, actually, in an interview a week ago for a major gay website in Europe and I said, "Have you done interviews with heterosexual couples who have done duets? Girl and guy?" He said, "Yeah." I said, "Did you ever ask them if they were ever actually in a relationship or if they actually wanted to be in a relationship with each other? If they actually found each other attractive?" So I said, "What's the difference between two guys?" He said, "Oh yeah, you've got a good point." I said, "Considering you're coming from a gay website, don't you think you should've thought about that beforehand?"

There's a real push for LGBTQ roles to go to LGBTQ actors, and some people feel the same when it comes to music, especially since duets between two men happen so infrequently. And I completely respect that. If anything, I really like and I respect that opinion, and I love the fact that a song like this can even provoke



a question like that. I think that's a good thing. It's a good conversation to have. It's not like, "Oh, is the song cool or not?" It's nothing to do with that. It's, "Should I have had a gay guy or not with me?" I think that's a really good dialogue to provoke.

Could you have even released a song like this at the beginning of your career? Would that have been allowed? Allowed? I don't know. I would like to say that it would've been allowed. But it's hard to imagine it would've happened. That's the most diplomatic answer I can come up with. And you know what, besides, I would've given songs to my partner to sing, but the truth is that Andy sings like a donkey so it would've sounded like shit. The only thing he knows how to sing are Morrissey songs because there's only one or two notes in them!

And on that note, I'll let you go to bed. [Laughs.] And on that note, he's gonna kill me.

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Friday 11.15 – Saturday 11.16

Celebrate fall with Harvest

Bruce Wood Dance brings a new captivating production to Dallas featuring two world premiers... as well as a revival of one of the late choreographer's best pieces. Harvest will showcase artistic director Joy Bollinger's *In My Your Head* and a newly commissioned work from Bryan Arias called *Live, Love, Laugh*, pictured. And Wood's nationally renowned dance *Follow Me*, dedicated to soldiers of the armed forces, is a stunning capstone to Veteran's Day week.

DEETS: Moody Performance Hall, 2520 Flora St. 8 p.m. BruceWoodDance.org.



Sunday 11.17

Honey Pot returns for bears, beers and more

A live music and arts festival — as well as a way to fellowship with other bearish guys — *Honey Pot* is back for its sixth annual incarnation. Acclaimed musician Joseph Veazie is back with his two-piece electric band, and there will be vendors from around the community, including Ts from Money and the Bee, leather from Johnny Martinez and sweets from Wolf City Fudge. And admission is, as always, free.

DEETS: Round-Up Saloon, 3912 Cedar Springs Road. 3–7 p.m. (show at 4 p.m.).



Thursday 11.21 – Sunday 12.15

Catch Kitchen Dog's new Latinx-centric take on Strindberg

Kitchen Dog Theater presents *Queen of Basel*, a new play spun from Hilary Bettis, who's best known for her work on FX's *The Americans*. Her story follows hotel heiress Julie as she mingles through a party her mogul father throws during Miami's Art Basel week. For *Queen of Basel*, Bettis weaves themes of the Latinx community into a mix of power, race and class in a contemporary take on August Strindberg's *Miss Julie*.

DEETS: Trinity River Arts Center, 2600 N. Stemmons Freeway, Ste. 180. KitchenDogTheater.org.

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ARTSWEEK

THEATER

Cats. Andrew Lloyd Webber's massive musical phenomenon. Fair Park Music Hall, 909 First Ave. Through Nov. 17. DallasSummerMusicals.org.

That Golden Girls Show: A Puppet Parody. The sassy women from the '80s sitcom are just as sassy when played by puppets. Eisemann Center for Performing Arts, 2351 Performance Drive, Richardson. Through Sunday. EisemannCenter.com.

DANCE

Bruce Wood Dance: Harvest. 10th season opener, features new works. Moody Performance Hall, 2520 Flora St. Nov. 15–16. 8 p.m. BruceWoodDance.org.

SATURDAY 11.16

COMMUNITY

FrontRunners. Gay jogging/walking group meets weekly at 8:30 a.m. in Oak Lawn Park at Hall Street and Turtle Creek Boulevard for a run along the Katy Trail.

SUNDAY 11.17

COMEDY

Mystery Science Theater 3000 Live. The wisecracking cable cult show comes to Dallas. Winspear Opera House, 2403 Flora St. Nov. 17. ATPAC.org.

MONDAY 11.18

CABARET

Mama's Party. Weekly cabaret night with special guest performances. Uptown Theatre, 120 E. Main St., Grand Prairie. 7:35 p.m. \$10.

TUESDAY 11.19

FILM

The Birdcage. A gay couple running a drag bar in Miami have to "straighten up" when their son brings home a fiancé — a woman whose parents are notoriously homophobic. The film made a comedy star out of Nathan Lane. Screens as part of the Tuesday Big Movie New Classic Series, which now includes a matinee. Landmark's Magnolia Theatre in the West Village, 3699 McKinney Ave. Screens at 2 p.m. and 7:30 p.m.

THURSDAY 11.21

CABARET

Glitterbomb Denton. Weekly queer variety show with a new lineup every Thursday, now at a new locale and new time. Andy's Bar, 122 N. Locust St., Denton. 8 p.m.

THEATER

Queen of Basel. At the high-falutin Miami art event, a privileged woman flirts with the help in a Darwinian battle of changing social mores. Hilary Bettis reimagined Miss Julie in the Latinx world of contemporary America. Trinity River Arts Center, 2600 Stemmons Freeway. Nov. 21–Dec. 15. KitchenDogTheater.org.



'That Golden Girls Show' wraps up its run at the Eisenmann this weekend.

FRIDAY 11.22

THEATER

A Christmas Carol. The holiday tradition about humbuggery at Christmas. Wyly Theatre, 2400 Flora St. Nov. 22–Dec. 29. DallasTheaterCenter.org.

Once. In a bar in Ireland, a busker and an immigrant navigate a romance. Winspear Opera House, 2403 Flora St. Nov. 22–24. ATPAC.org.

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Ask Howard

How to do the wrong thing right

Personally, November is my favorite month... and it's *nobody's* favorite month. When it arrives, everything suddenly begins to die — a perfect launch pad for that old wives' tale proclaiming most suicides occur during the holiday season. In reality, the polar opposite is true: Most suicides occur in high spring, from late April (Easter time!) through May, with any given Monday, in May, receiving the preponderance of them.

This comes as quite a relief to know. I was awfully worried how most of the world outside the U.S. even makes it sanely through November at all, lacking its frigid fourth Thursday celebratory feast welcoming everyone's safe-shore arrival out of this month of the living dead! I mean, let's just face the giblets-and-gravy here, pilgrims: Without the anticipation of Thanksgiving to savor, November would strut even less sex appeal than that runt-month, gray turkey carcass of the calendar litter, February.

Which, my little gobblers, takes us to the stuffing of this issue: If you're a regular reader of my column, and you've been perhaps wondering why many of your questions I answer seem to read, oddly, as though Howard of Oz here may have had a hand in them himself, well, guess what, Butch? Not just a *hand*, but try both arms... clenched in a fist and elbow-deep!

Translating my sweet readers' punctuation-free, hieroglyphic gibberish (of eggplant/peach emojis, swirled with lazy, text-speak acronyms) into the Queen's English transcends even the phantasmagorical: Do schools no longer teach such arcane subjects as readin' & 'ritin' anymore? Honestly, kidz, I spend far more time simply metamorphosing you all into witty wags-of-the-round-table, than I do penning my answers to your queries. So, please, do help yourselves all to a sampling few morsel leftovers here from some of my most recent slush pile howlers — tantalizing tidbits too delicious to just shove down the disposal, not quite hearty enough to stand as their own individual course. They nonetheless make quite an unexpectedly saucy little Thanksgiving pastiche; so, what does it matter if the turkey's a tad too Stygian-crisp on the outside or Neptune-balmy in the center? That never sank the Mayflower. It's the holidays, everybody! Take a chill pill, spike the eggnog, hang some mistletoe from a hook, and let's just get all plentifully horny — excuse me, horn-of-plenty — right to it.

Dear Howard: Does such a thing really exist as having two penises? — (No Name)

Dear Two of Spades: One in but every 5.5 million men is born with diphallia, but it does happen. And in still rarer instances, both Johnsons actually function fully-sized and independently of the other — rather than one of them just being a vestigial,

shadow appendage — as the majority of most second-string, cream machines usually are. A famous Hollywood film producer of the '70s was blessed with diphallia, and rumor has it that Noah (yeah, that original old water rat, himself) swung a fine, dangling twin pair of Louisville sluggers.

Now, where such tawdry gossip originated from, I wouldn't know... especially considering that the sole biographical source for the "father" of us all alive here on Earth today comes courtesy the very first chapter in the world's inaugural anthology of fairytales. And as with all masterworks of edited fiction, perhaps that uncomfortable little side note regarding Noah's diphallia just, somehow, disappeared onto the (*ahem*) cutting room floor — one could imagine it quite easily straining the general public's suspension bridge of disbelief just a girder too far, what with everyone already being expected to swallow as gospel such side-splitters as (just throw a dart anywhere) a talking python offering forth a mealy, temptation-free Red Delicious to some long-haired, naked hippie-chick, telling her she'd possess all the knowledge of the universe with just one bite... and the bimbo skank fell for it!

On the other hand, Noah's diphallia might go a long way toward explaining why we're all not, logically, just a global-wide clan of toothless, chinless, butless, banjo-strumming inbred hillbillies: Perhaps each of Noah's penises pumped out an entirely separate double helix? I mean, hey, if you can believe the entire planet went underwater for 40 days and nights, whilst an opposite-sex pair of every animal inhabiting Earth coexisted in perfect harmony within the putrid, lightless confines of an oversized wooden shoe box supplying pantry accommodations sufficient to the nutritionally individualized diets necessary for placating everything from platypuses to penguins to pangolins well enough to witness them descend Mount Ararat still functionally alive and itching to fuck beneath a rainbow — then you'll most certainly have no problem swallowing Noah's sperm came dispensed in two separately genetic flavors.

Dear Howard: How many people does

it take to make a gangbang? — I Like Arithmetic

Dear It-Takes-More-Than-Two: An "official" gangbang requires, minimally, five naked participants—the bang-ee, plus four bangers. Sexcapades of less than five enthusiasts risk the quicksand equivalencies hell-bound of any old milquetoast-ordinary twosome, a threesome or a foursome (or "fourgy"). Technically, within the insider, hidden-hetero "swinger" world of Straightsville (where going daringly "commando" to the office on 100-degree days tickles the heights of wickedly-naughty coolness), a textbook gangbang consists of multiple men and one female participant (a "reverse gang bang" comprises multiple women and one male — from Gayville's perspective, heading straight to the nearest funeral promises the lure of more guttural moaning than does a hetero gangbang). "But, Howard, wait?" you may ask: "What's the difference between a gangbang and an orgy?"

Well, to put it in as clarifying a Milton Bradley light as possible: The rules for any basic gangbang versus an

orgy are quite sleazily easy to grasp: Gangbang instructions emphatically state that just one preselected receiver gets to enjoy, exclusively, every single erection at play; whereas in an orgy, the distribution of boners to recipients permitted to enjoy being boned by them, is entirely but a chance matter determined by your sexual attractiveness... as perceived by each individual to which said erections come winningly attached. In an orgy, the odds favor no singled-out sphincter enough opportunity to sample every swingin' dick in the room; conversely, neither will any predetermined player get to noncompetitively monopolize all the jizz in the room solely for his own creamily glistening rosebud of puckered happiness and delight.

In essence, it boils down to an XXX-rated spin on the squeaky wheel proverb: At any given orgy's narcotized apex, whomever currently leads with having greased up the most hotdogs tossed down his own personal hallway ("Over here, guys! New flashy receptacle taking all your fresh cream pie deliveries — nothing's oversized! Right this way, cum where it's fun and warm to play!") wins the must-have new gizmo of this year's entire holiday season: Orgy 'Hoes Vs.

Gangbanger Holes — The Only Game That Guarantees Everyone Will Have A Blast! Silence, indeed, may be golden.

Dear Howard: I'm back on the dating scene again — the first time in 22 years! Could you explain to me why every guy I get intimate with now always moans into the pillows, word for word, this following exact phrase: "Yeah, daddy, breed my ass!" Howard, are these idiot Millennials hoping I'll knock them up? Is that the level to where our educational system has now sunk—producing leaders of tomorrow who haven't even a clue which gender of mammals give birth? — T.B.

Dear Twice Bitten: That's precisely what they're moaning for—to be charged up... although just not with a fetus resultant. Oh, but to live in your fantasy Eden where the skies are always sunny, the glass is always half-full (of Fiji water) the ice cream has no calories, and any gender can give birth to blond, azure-eyed supermodels — my, what a prettily Potemkin Village is your world, indeed! Unfortunately, the powers-that-be here at the paper frown upon my going down this toxic road if I can at all avoid it; thus, I'm afraid you're on your own here with this self-discovery mission of finding out just what the definition of gay "breeding" actually is. (Hint: Any random few Treasure Island Media videos ought to more than elucidate your miseducation.)

Dear Howard: Everybody tells me I throw shade good as you, that I could write a column that twinkles every bit as good as yours. Maybe funnier, even. Any advice you care shade on me? — I Ain't Nobody

Dear Second Fiddle: Like a sequoia, I sure could; hell, Twinkles, I could probably change out motor oil good as you, too. Every bit as good. (Funnier, even, for certain!) Point is, anyone can write an advice column on *something*, just as anyone's life would also make for a No. 1 international bestseller. All you gotta do is find the right voice to tell it in... a feat not quite so easily accomplishable as it sounds: In the immortalized lyrics of Sondheim, *You gotta get a gimmick if you wanna get applause / Do something special, anything special / You're more than just a mimic when you got a gimmick / Take a look at how different we are / If you wanna make it, twinkle while you shake it / If you wanna grind it, wait till you've refined it / If you wanna pump it, pump it with a trumpet / Get yourself a gimmick and you, too, can be a star.* To which Howard might asterisk, "Well, that, and be irreplaceable at whatever worlds you set out to conquer." Best of luck to you, my young Mr. Shade. Truly.

All of you enjoy a happy, hearty Thanksgiving, my twinkling pilgrims! And boom, shika-boom, shika-boom ... boom ... boom!

— Howard Lewis Russell

Have a question about love, sex, etiquette or anything? Send it to AskHoward@DallasVoice.com and Howard may answer it (after rewriting it first)



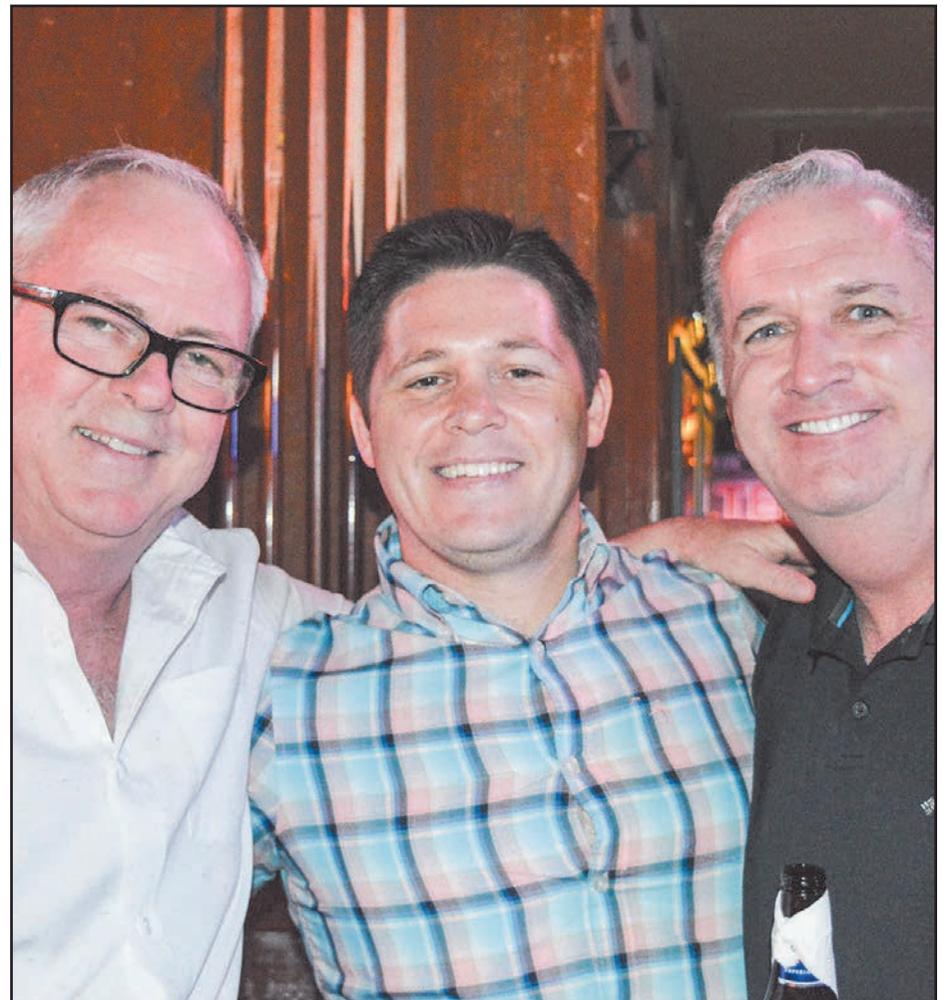


Jimmy O'Reilly, Dr. Steven Ponders and Councilman Chad West at Dr. Ponders 30th anniversary in practice reception

Making the SCENE the week of Nov. 15-21:

- **1851 Club:** Kiana Lee hosts at 10:30 p.m. on Friday and Saturday.
- **515 Bar:** TAP TV Trivia for Cash at 8 p.m. on Thursday.
- **Alexandre's:** Vero Voz y Compania on Friday. Mescaline Americans on Saturday. Wayne Smith on Sunday. K-Marie on Tuesday. Vero Voz on Wednesday. Chris Chism on Thursday.
- **Cedar Springs Tap House:** Hangover Brunch from 10 a.m.-3 p.m. on Saturday. Drag on Tap from 9-11 p.m. on Monday.
- **Club Changes:** Divine Miss Divas: Epic Divas ABC at 10:30 p.m. on Friday.
- **Club Reflection:** Amateur Talent Night hosted by Sapphire Tailor with \$100 in prizes at 11 p.m. on Friday.
- **Club Stallions:** Trashy Tuesday Party with Max Dakota starts at 6 p.m.
- **Dallas Eagle:** NLA Let's Talk About Sex, Baby fundraiser from 7-10 p.m. on Friday. Women of Drummer 2019 Victory Party at 8 p.m. on Friday. SSC Fund Wreath Auction from 6-10 p.m. on Saturday. Onyx: Central Southwest Chapter Club Night at 10 p.m. on Saturday.
- **Havana:** Rainbow LULAC monthly meeting at 7 p.m. on Thursday.
- **Hidden Door:** S.L.U.T.S. Club Night at 7 p.m. on Wednesday.
- **House of Blues:** Real Housewives of Drag Diva Brunch at 10:30 a.m. on Saturday. \$45.
- **JR.'s Bar & Grill:** RuPaul Drag Race UK WatchParty with Krystal Summers or Raquel Blake at 8 p.m. on Thursday.
- **Magnum:** DILF Dallas Presents "Strapped" by Joe Whitaker, the largest jock/underwear party in the country, at 8 p.m. on Saturday.
- **Marty's Live:** Pink & Black hosted by McChill Will, McDott and Shy Trotter on Saturday.
- **Pekers:** THANK-4-GIVING Feast & Show starring Candi Carroll and Gloria Devine with food at 4p.m. and showtime at 5 p.m. on Sunday. Reserve your table. Proceeds benefit GDMAF, Ed-U-Care and more.
- **Round-Up Saloon:** Sassy O'hara presents Boys! Boots! and Boxer Briefs! with cash prizes at 10 p.m.-midnight on Monday. RuPaul Drag Race UK WatchParty at 9 p.m. Thursday.
- **Sue Ellen's:** Mustache Envy on Friday. Primadonna on Saturday. Lauren Alexander and Tyla Taylor on Sunday. The Queerdom at 10:30 p.m. on Wednesday.
- **The Rose Room:** Janet Fierce Andrews on Friday, Saturday and Sunday.
- **Woody's Sports & Video Bar:** Bachelor Auction benefits Silver Pride Project, from 6-9 p.m. on Sunday.

Photos by Chad Mantoath and Nicholas Gonzalez



The three amigos on The Strip



Rocky at The Round-Up



All smiles for a night out



Sassy at The Round-Up



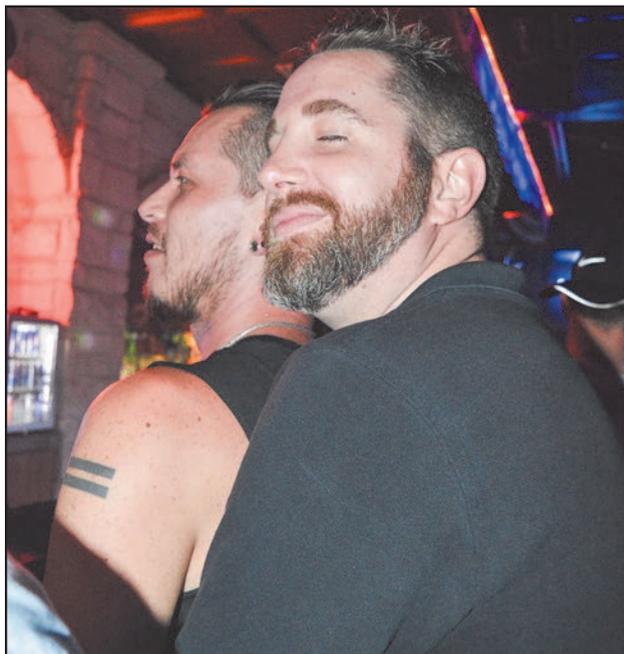
Friends out for fun



Who let the dogs out



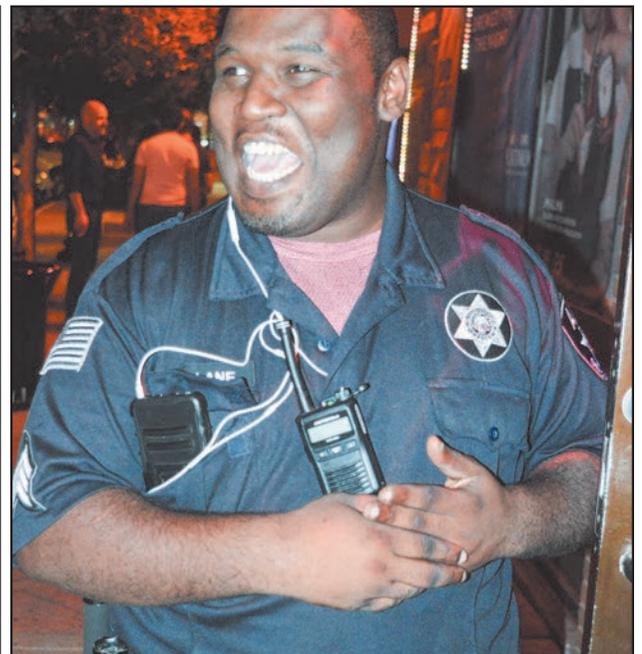
Keeping the boots scootin' at The Round-Up



Cheek to cheek

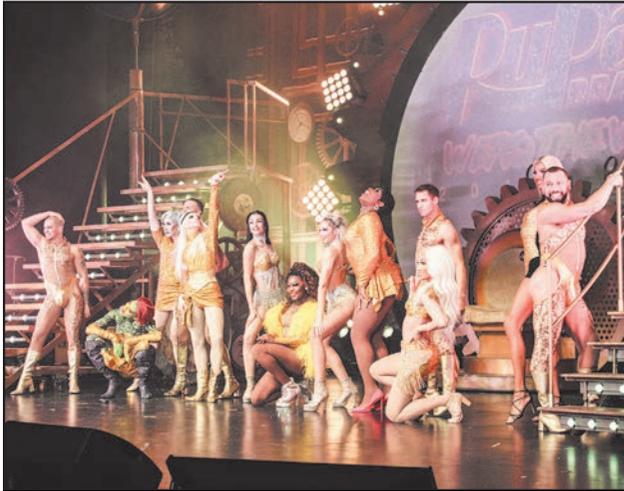
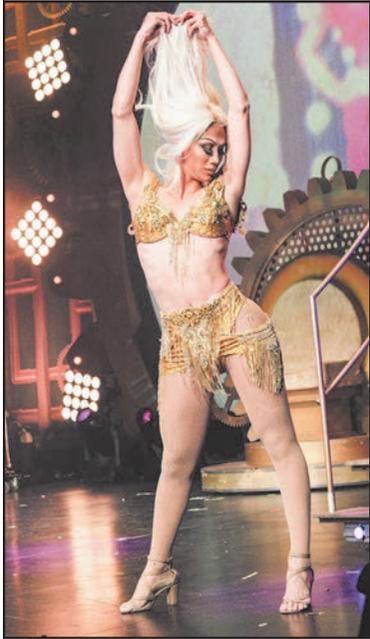


Hugging it out



Keeping things safe on The Strip

WERQ the World Tour @ Majestic Theatre (Photos by Nicholas Gonzalez)



He does a Lot



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Solution on Page 22

Across

- 1 Shirley MacLaine's la Douce role
- 5 Rabble, for short
- 9 Bad bottom-line news
- 13 Cleans, as a pirate ship deck
- 15 NCAA home of the Bruins
- 16 Baseball great Hershiser
- 17 Home of the Nationals, team of 34-Across
- 19 Big name in TV talk
- 20 Scrambles, perhaps
- 21 34-Across spoke out against this type of slur
- 23 Is nuts over
- 24 Reason for extra innings
- 25 Land of O. Wilde
- 26 Informer
- 27 Rhoda production co.
- 29 College setting
- 31 Hymn to a Greek god
- 33 Mouthful for a stallion
- 34 Pitcher for the World Series Champions Nationals
- 39 Big top barker
- 40 Type of salami you can put in your hero

Down

- 41 Airport areas
- 45 1040 ID
- 46 Nutty ___ fruitcake
- 49 Old org. of tight ends
- 50 Gaza Stripper assn.
- 51 Bridal paths
- 53 Type of flag that 34-Across has worn on his cleats
- 55 Part of L.A.
- 56 Parker of *South Park*
- 57 Where 34-Across refused to go because of homophobe Trump
- 59 "Not that I loved Caesar ___..."
- 60 Western defense gp.
- 61 Shroud site
- 62 *Ziegfeld Follies* costume designer
- 63 Brady Bunch prefix
- 64 Fasting time

- 8 *Fried Green Tomatoes* writer Flagg
- 9 Petty of *Orange Is the New Black*
- 10 Copy source
- 11 Split
- 12 Buffy, and others
- 14 Band member
- 18 Placed one inside another
- 22 Word after pro
- 28 Warhol subject
- 30 Tiny amount
- 31 You might get dates from it
- 32 Yule drink
- 34 Pirate, for one
- 35 At the crack of dawn, maybe
- 36 ___ Miz
- 37 Out of whack, off, etc.
- 38 *West Side Story* tune
- 39 Scare the pants off of
- 42 NYPD notice
- 43 "Send in the ___"
- 44 "Big deal!"
- 46 Sexy quality
- 47 Greets and seats
- 48 Thumbs-up
- 52 Asian capital
- 54 NASDAQ rival
- 55 Straddling
- 58 Sodom suffix

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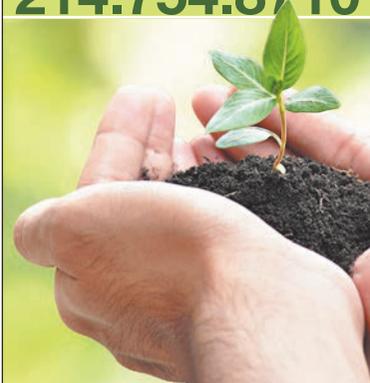
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